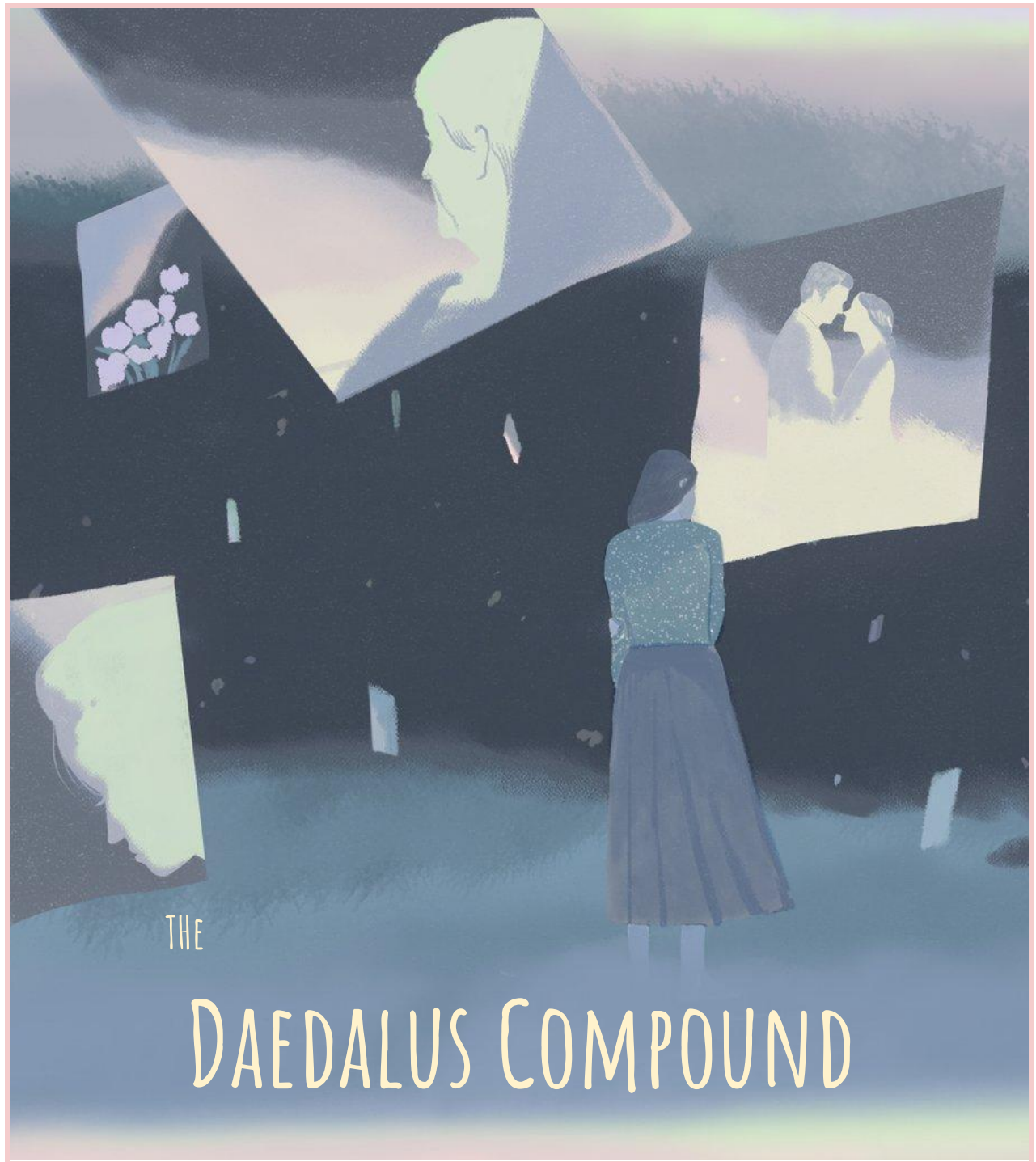




(Art By Xiao Hua Yang)

Project by Jem Fisher

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Razor Statement:

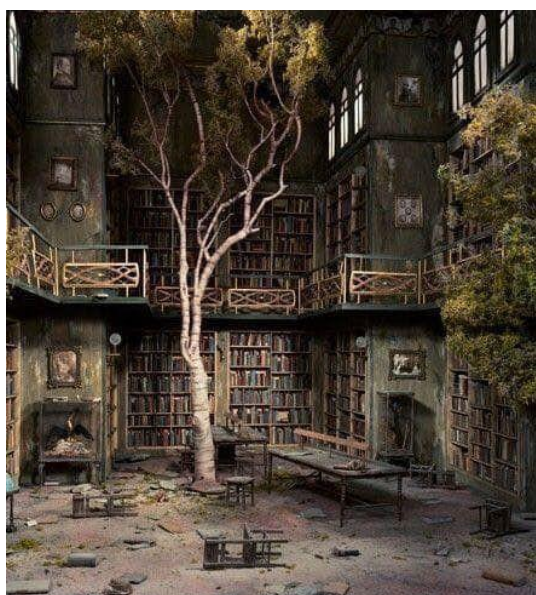
Daedalus Compound is a horror point-and-click adventure game where players experience complex moral dilemmas while unraveling the mystery of a sentient, maze-like library by completing a series of narrative-heavy puzzle games.

Focus Paragraph:

Daedalus Compound is a horror point-and-click adventure game that plays around with the concept of godhood, purgatory, and hell while connecting liminal spaces to the afterlife. Players assume the role of “Icarus” a true crime enthusiast and aspiring reporter. While investigating a series of mysterious disappearances, the player character receives an anonymous tip, telling them to meet their benefactor at a rundown library outside Alexandria, Virginia. The player becomes trapped in the “Daedalus Compound” a sentient maze-like library. Each book is the story of another person trapped in a torturous domain specifically tailored to their lived experiences and built to keep them trapped. In order to progress the story the player must not only solve the narrative-based puzzle games to advance further into the library, but they must also find ways to help the trapped souls by finding the books, compiling evidence, and completing logic sequence puzzles. These puzzles are meant to be challenging and require the player to work under time limits, basic memorization, and word associations in order to move on. Upon collecting the novels, the player will be given a story-like flash animation from the perspective of the trapped soul detailing their life events and how they found the liminal space that trapped them in their domain. Then the player must determine the how, why, and what to do to free the soul through a series of logic-analysis puzzles, ultimately choosing what to write for the book’s ending. Players will encounter a familiar cast of characters from Greek Mythology, including the psychopomp Hermes, who helps guide, provide hints, and minor amounts of humorous bullying depending on the player's selected level of game difficulty. At the end of the game, players are forced to participate in a trial, using the success or failures of book collecting as the deciding factor of escape.

Game World

The Mouseion Library: Set in Modern Day Alexandria, Virginia. The player will explore the fictional “The Mouseion Library” Clearly inspired by the ancient Library of Alexandria, the Mouseion has long been abandoned to time and rotting from the inside out. At a glance, the building seems to be something of a mixture of gothic and modern architecture. The building itself looks like it has been facing renovations for a century, creating a perfectly chaotic blend of evolving architecture. Many places are covered in graffiti, nature has overtaken much of the building, and some glass windows have been shattered.



GROUND FLOOR

(“Library of Life” by Robin Martin)

The first area of the Library the players can access is the first floor. The library itself makes no logical sense, each floor of the library exists outside of the concept of space and time so stairways can lead underground, above ground, to the right or left, without any rhyme or reason. The ground floor is still part of the real world, the concrete has broken, books have rotted, and shelves are bending under the weight of these dusty books. Plants are breaking walls and ceilings, their roots providing either stability or obstacles. It is as overrun and broken down as the outside. While investigating players will be able to pick up items related to puzzles and learn

library mysteries.

SECOND FLOOR

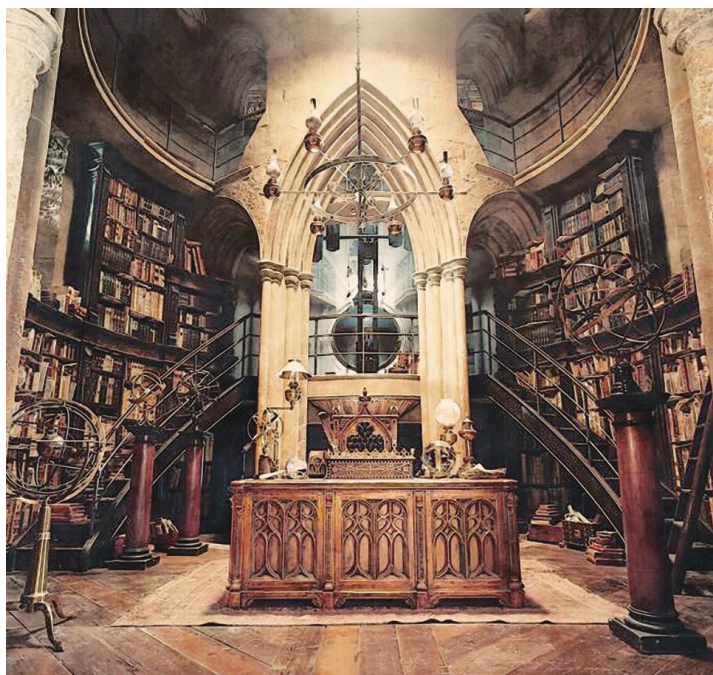
(Painting by PierPaolo Rovelò)

Upon completing the quest for the first floor, the player will be led to a hidden door that when they walk through, they fall for what feels like an eternity, the entrance and exit is situated at the top, like a book return chute, the player will eventually be able to explore the bottom of the book pit. This floor and onward is where the novels will become available to collect. This puzzle specifically works like an escape room, players must figure out a way to get back to the door in what seems like a seemingly endless room of books.



THIRD FLOOR

(“Wizard School Office” by QuillandPearl)



Once escaping the second floor of the Mouseion Library, the player will exit through the same door they fell through to arrive at what seems like the more stereotypical view of a library. While still abandoned and falling into disarray, there are no plants or sunlight available, there is a set of staircases that seem to wrap around and lead to higher floors. These higher floors are seemingly endless, like a circular tower with books lining the walls, this level has not only study tables, but a circulation desk and plenty of interesting pieces of evidence to pick up like notes in ancient greek and

instructions written at the base of each step. While investigating the player will be able to unlock the librarian's office.

FOURTH FLOOR

(Photo of The Library of Trinity College)

All aspects of the Library feel out of place and time, but the fourth floor of the Mouseion is by far the most surreal, the floor is completely made of mirror which creates an optical illusion that the player is floating along the shelves, lined against each end of a shelf is an ancient greek bust that has obviously been broken down over the years, These statues are all the different greek gods with a small sconce above the bust that lights up their name and provide minimal light to the forever extending hallway. The exit out of this floor is a hidden staircase in the floor that can only be found after completing all the puzzles. Interestingly, the bust of Hades has been completely destroyed.





FIFTH FLOOR

(Greenhook Games Library Boardgame Map)

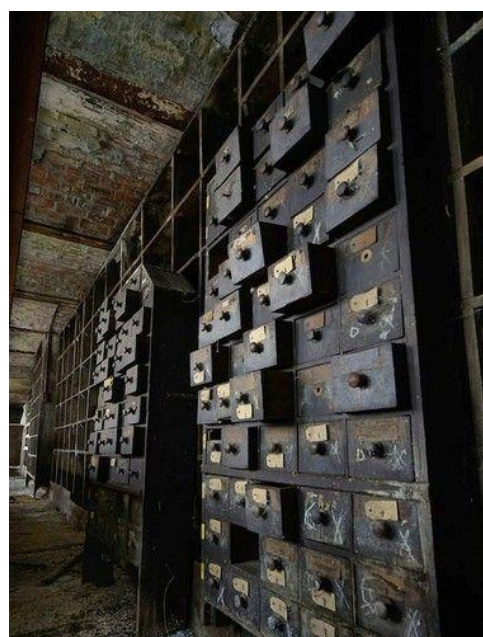
Entering the Fifth floor of the library requires the players to find the pattern as the stairways constantly move and change directions, this is the most-maze like room in the entire library, the only thing that can be seen are the stairs moving below and endless fall. The stairways are lined with lights and offer the only light in the room. Each landing seems to float on its own with a door that leads to quiet study rooms with a small table and chalkboard, players can piece together the puzzles and story with information found in different rooms on different chalkboards. The ultimate goal in

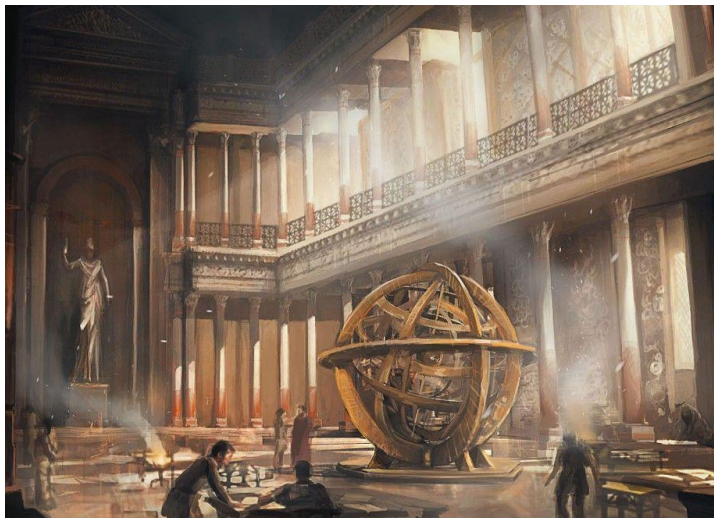
this room is not to get to the bottom, but instead to the center where a single old school gate elevator travels up to what seems like a skylight. However the elevator is a red herring and once the player steps on the platform and closes the gate, the elevator will lower them downwards instead.

SIXTH FLOOR

(“Vintage Library Card Catalogs” by Dishfunctional Designs)

The Elevator will eventually drop the player off at the archives of the Mouseion Library. This is where all of their artifacts and books so old they’re no longer bound are stored. Everything is cold and temperature controlled to preserve the life of the paper, much like an actual archive room. Once players arrive here they can no longer collect books on Floors after this one. Each box has a lock combination and a corresponding name of a hero from Greek mythology (Achilles, Cassandra, Perseus, Icarus, etc.) when opened up they are empty and act as a drop-off chute where the player can place evidence into the boxes to give to the souls stuck in the books. Once the player feels confident in their choices they can exit. However, to return to this room later, players must backtrack through the fifth floor.





SEVENTH FLOOR

("Inside the Library of Alexandria" by Raphaëlle

Deslandes

Palais de Justice, Paris)

The seventh floor is the final floor of the library. It is a research room and the only floor of the library that feels like it has a distinct time and space. That particular time and space being ancient Egypt at the original Library of Alexandria. There are scrolls that line the walls, and brass metal contraptions that resemble globes, the weight of the amalgamation of

knowledge on this floor feels heavy. There are full bronze statues of the Olympians, the room has no feeling of abandonment or disarray outside of one area. On this floor, there is a Socratic circle with 9 skeletons laying around as if they have all been talking or arguing. For the puzzle of this floor, the players must discover and identify each skeleton with their corresponding 9 Greek philosophers who shaped western society. Thales of Miletus- The first greek philosopher, Pythagoras- The father of mathematics, Protagoras- The Relativist, Socrates- The Father of western philosophy, Plato- The Rational, Aristotle- The individualist, Epicurus- The Tranquil, Diogenes- the cynic, and Zeno of Citium- the stoic. Once identities are lined up there will be a final door that opens to a courtroom. Players cannot enter until they solve the puzzles and have unlocked at least three books.

Inside the room is a modern, well-lit, and taken care-of courtroom. There is heavy imposing air in the room with rows of empty chairs around the room with three seats at the



head of the room. These three seats are reserved for The Fates. The three sisters in greek mythology have ultimate control. Players will enter this room for the final scene of the game. The player will be evaluated on how many books they collected and how many puzzles they successfully solved. Because the player role is "Icarus" if they collected and solved too few books they fail (too light, flying too close to the sun) but if they still have too many remaining pieces of evidence in their inventory they fail (too heavy, flying too close to the sea)

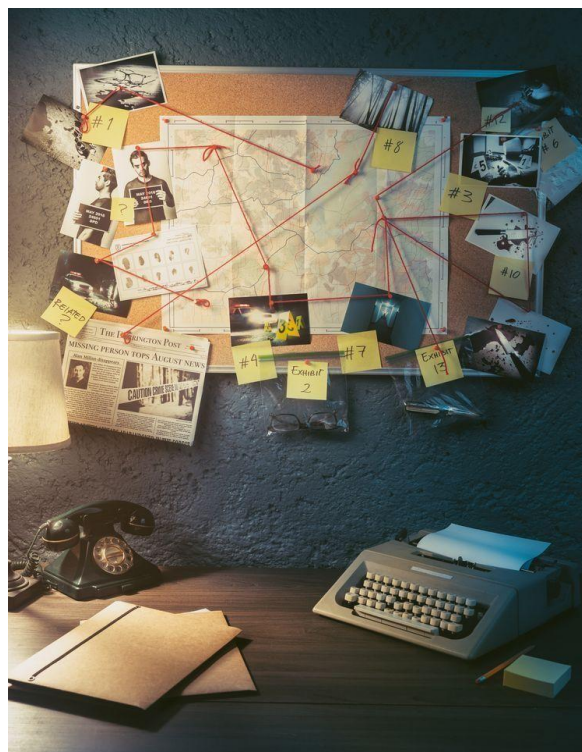


LIBRARIAN'S OFFICE

("Detective Office" by Diesel Futures
Detective Board Evidence Crime scene from
Shuttershock)

The Librarian's office unlocks for the player on the third floor. It is a space that works as a menu (save file aside) where players can view their inventory of evidence, and the books they have collected so far. Matching the theme of the third floor, there is no real sunlight and everything is lit by small desk lamps or sconces on the wall. The Evidence in this room is not collectible and cannot be used in the archive

room on the sixth floor. Players use this room to change the game difficulty and quickly fast travel to other library floors to avoid having to re-complete every puzzle played after the floor has been unlocked. This allows players to have an easier time replaying the game if they did not solve the logic puzzles for the novels to beat the game. For each novel that the player has collected and unlocked the picture of the character appears on a string theory board that the player character constructs in order to use their reporter skills. This board allows the player to rewatch the animations and re-analyze the stories in order to try and find the correct answer to the puzzle. Hermes, while being a guide and occasionally giving hints to the player, when the player successfully completes all of the puzzles in the Librarian's office they gain access to Melinoe and Macaria. Melinoe speaks through an old telephone and Macaria speaks through an old dusty typewriter. Each time the player requests help from either psychopomp, they must complete a difficult puzzle first to gain favors. The game's difficulty affects how many favors can be received.



Other Game World Elements

Liminal Spaces:

The game touches on and expands the concept of Liminal Spaces. A liminal space is a place that seems to exist out of time or between two spaces. A common example of liminal space is a hotel hallway, an empty train station, stairwells, and so on. The Mouseion Library itself is a liminal space, but the Daedalus Compound is a domain. Each domain can only be accessed through a liminal space, it is the transition between reality and the underworld, effectively trapping souls in a hellish purgatory that morphs around the characters and uses their life experiences to mold the domain into something terrifying and trapping.



Level of technology:

(Videyas AM FM Vintage Radio Portable Retro Shortwave Rechargeable Radio)

Because of the out-of-space and time nature of the domains, digital technology is unusable and doesn't exist. Players will have a short dialogue that explains they were asked not to bring any electronic devices or recording devices. The radio Hermes speaks through is an old radio but it does not function unless the god is possessing it. This is the same with Melinoe and Macaria using the phone and typewriter. Lights are gas fire sconces giving this antique feeling to the library.



Inhabitants:

(Fate & Fabled series by PBS)

The Fates, or the Moirai, exist within the library in a way that no other god can and they can also only inhabit this compound. The fates only appear in the final trial scene. They can allow others entrance into the Daedalus compound. Psychopomps have no access to any of the domains and must use objects to speak and interact with the chat with the player. Other than that the player is the only person in the library.

Culture & Use of Greek Mythology



(“Hermes” art by Cassandra Jean)

The Daedalus Compound:

As these Domains are pocket realms that exist between reality and the underworld, The Mouseion Library a.k.a the Daedalus Compound differs from the normal domains because it functions as the watch tower similar to a Panopticon. Each book is a domain, and the “Icarus” of the Daedalus Compound acts almost like a prison guard.

Domains are inaccessible to everyone except psychopomps who are gods or spirits that are able to traverse realms and usually are tasked with leading the dead to the afterlife. The Daedalus Compound is linked to the underworld, where in Greek mythology, three kings (In this game, The Fates) judge the dead after death. Depending on their actions in life, an individual would be sent to one of three different planes: Elysium, the

Asphodel Fields, or Tartarus. The player assumes the role of the new “Icarus” who is in the domain not to interfere, but to keep watch.

However, because each “Icarus” is human, they are bound to interfere in different ways. As the game progresses, The player will find out about the previous “Icarus” Orpheus. Orpheus who is considered one of the few humans to ever travel to the underworld and return to this reality served his time as the “Icarus” of the compound. Like in greek mythology, his song detailing how to escape the underworld are carved into the Daedalus Compound, proving that this place is more than just another domain. By the use of evidence, Players can learn how Orpheus escaped by using his clues, and discover that not only is his book missing, but Eurydice’s is as well.

The game plays off many different Greek Myths. Each character represents a figure from greek mythology, each of them playing the role that fate has designed for them. There are many nods and references to greek mythology within the game. This includes the nine greek philosophers, the library of Alexandria, the fates, psychopomps, and books all carry inspiration from greek mythology.



The Books: Will be covered more thoroughly in characters (“Old Books” by michealmoonsbookshop)

Each book tells the story of a modern-day character whose story is similar to a famous Greek myth. The number of books can easily be expanded and reduced due to the great amount of mythology that has survived from Ancient Greece. The characters' names are different but instead are given a title or "archetype" for example the player while being able to choose their name and pronouns will sometimes be referred to as "Icarus" by the psychopomps. Each book can be found between floors two through six and has a corresponding box in the archive room. They can be locked behind puzzles that aren't required for the main storyline or simply hidden in clever locations on the screen. It is heavily emphasized that these books are about *real people* not just characters in a story. The books are NOT 1:1

examples of myths; they are just heavily related to the morality and theme of the myth and placed in a modern-day setting.

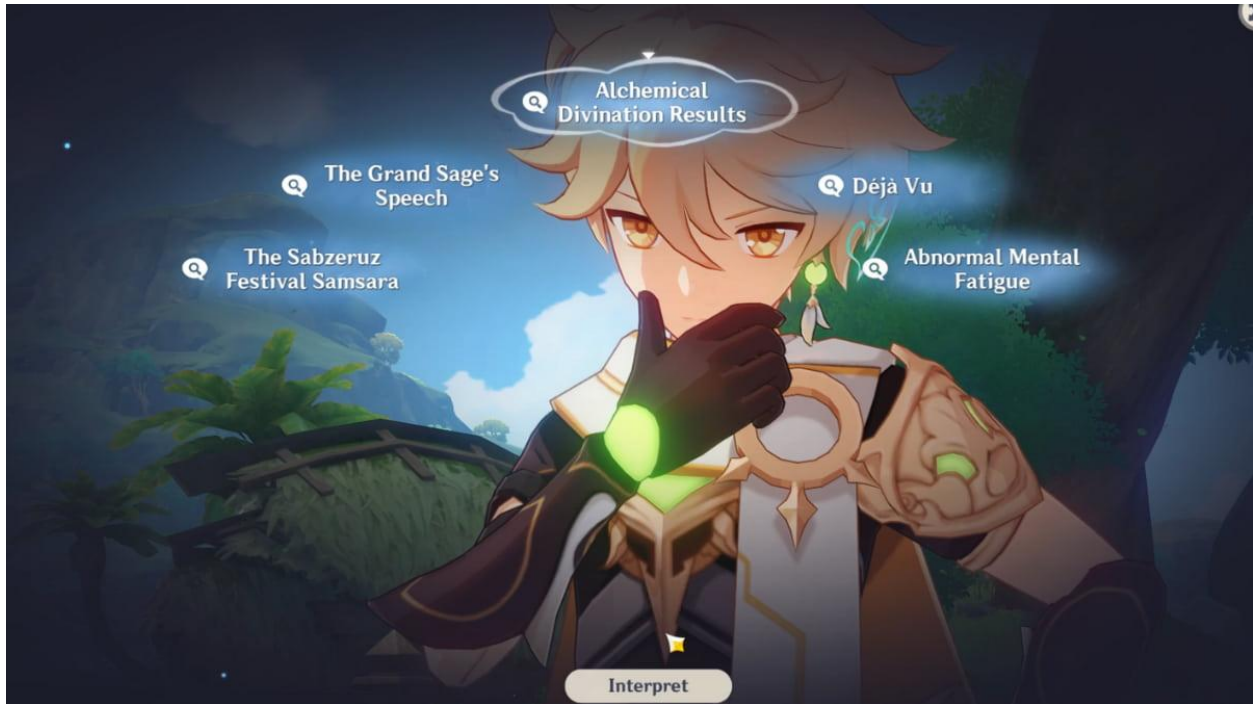
Evidence:

(“The Quarry” Evidence menu)

As the player progresses through the library they will have what seems like an almost endless inventory slot, the evidence is used to not



only help the player solve puzzles and interact with the scenes to uncover more of the mystery to progress the game but certain pieces of evidence can be used to help a soul trapped in a domain. For example: Giving a ball of twine that can be found in the Librarian's office to “Theseus” can help him find his way out of the maze and back to reality. With Hermes' guidance, this works hand in hand with the logic-analysis puzzles. If the player has collected too much by the time of their trial without using any of the evidence to help the other souls they can fail the game.



("Genshin Impact" Thought puzzle)

Logic Puzzle explanation:

1. Players will have to click each individual thought and select "interpret" at the bottom.
2. Select certain thoughts then choose "associate" to connect them with another thought.
3. If done in the correct order, this will trigger association and produce a new thought.
4. Players will select the new thought and click "interpret."
5. Then they continue this pattern until they believe they have found the answer
6. Depending on which associations the player uncovered, they are given a set amount of possible escape solutions.
7. Players then will select an escape and select "Write Ending" at the bottom.

The player's goal is to "write" an ending that allows the soul to escape their domain, working in tandem with specific pieces of evidence in their inventory. Some escape options that correlate with items can only pop up AFTER you find the evidence needed. Once the ending is written players can no longer change it.

Game Difficulty:

Instead of adjusting the puzzle difficulty, the game difficulty instead adjusts how helpful Hermes is as a guide.

Easy: Hermes will often chime in if the player has been idle too long, offering witty banter that doubles as hints for the puzzles. Melinoe and Macaria have three favors to offer each.

Medium: Hermes' banter is less helpful and the idle timer will be extended, Melinoe and Macaria only have two favors to offer each.

Hard: Hermes is nearly antagonistic, offering contradicting advice and little help. Melinoe and Macaria only offer one favor each.

Game Characters

Pronouns and name are decided on by the player, but in the game assumes the moniker “Icarus”

Player Character “ICARUS”

(“Magnus Archives” fanart by Basil_Bread)

“How do I feel? Uncomfortable, apprehensive, uneasy, discontent, unpleasant. I figure I might as well cash in as many words I know because this place feels like something out of a horror movie.”

Backstory: True crime enthusiast and aspiring reporter, the **PC** begins the game bursting with ambition from the naive belief that the work they do could eventually solve cold cases or raise awareness around crime and killers. Their ambition has often let them fall into the dangers of sensationalizing the trauma of the victims. The **PC** travels to the Mouseion Library in hopes that the information they receive could lead to a big break for them in the True Crime community.

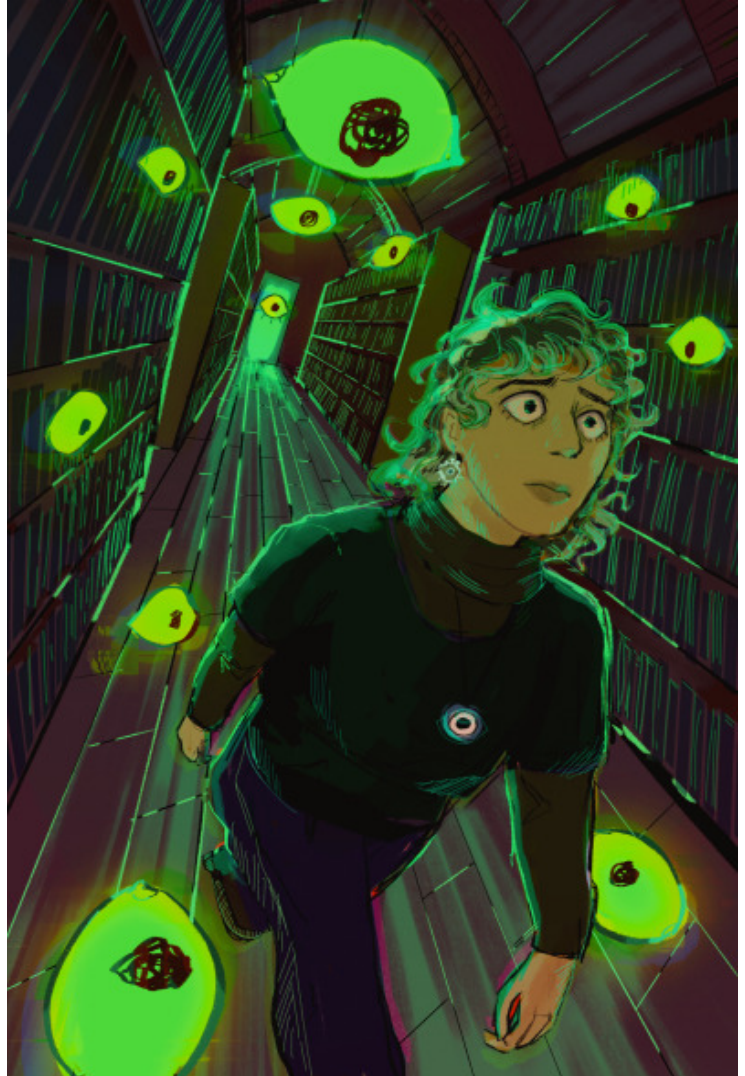
Fatal Flaw: Like the myth of Icarus, the **PC**’s fatal flaw is their ambition.

Character Arc: Their character arc focuses on humanizing the souls trapped in the other domains. The startling realization that

these books are about real people suffering is supposed to mirror the moral and ethical trouble of a genre like “True Crime” They want stories at the cost of humanity.

Motivation: When Initially entering the maze, the **PC** is motivated by the desire to escape, but with each playthrough the player completes, each failure “soft resetting” the game, the motivation turns into helping the people in the books as both the player and the main character become more and more aware that these are not simply made up stories and characters.

Personality: The **PC** comes off as more analytical and finicky, often worrying about their life outside the domain, their passion is their work they are often looking at the larger picture which means that individual ideas, thoughts, and morals are lost in the paperwork of their job.



The Psychopomps

Hermes

("Hermes" art by caemidraws)

"Don't talk down to me, kid. I gave you what you wanted, a place where stories take precedence over human life."

Mythology: God of travel, thievery, and hospitality. Hermes plays a major part in the game as the player's guide. He is the messenger of the gods and the conductor of the dead, often tasked with leading souls to the underworld. Because the Daedalus Compound is inaccessible without The Fate's permission, Hermes intervenes regularly via a small antique radio.

Personality: While possessing the radio, Hermes speaks like an old radio sports announcer, cracking jokes, and providing helpful banter or tips to help the player succeed. He plays himself off as the trickster and it is revealed that Hermes is the player's benefactor. It was his idea to lead them to the library and trap them within the domain after Orpheus escaped. Hermes can come across as borderline antagonistic depending on the difficulty of the game, but he also does take on a more antagonistic role as the player learns more about the domain.

Appearance: The only time Hermes is seen as a god and not in the form of a radio is in the ending trial scene. The god is in a constant state of moving, he comes across as athletic and styled in traditional Hermes look with winged shoes, tan skin, a staff, and a wreath with wings similar to his helmet.

Motivation: It is revealed that he selected the new "Icarus" with the intention of finding someone who wouldn't sit idly by while others suffered. Showing that he has all the wisdom of a god and all of the jokes of an asshole.



Melinoe

("Witch of Thorns" art by Banished-Shadow)

"...So, you would set a bad person free if the cost was simply their sanity?"

Mythology: Melinoe is the goddess of Ghosts and Nightmares and another Psychompomp in greek mythology. She is one of the daughters of Hades and Persephone and is often tasked with traveling to the mortal realm to find lost souls and bring them to the underworld. However, due to her terrifying physical appearance, she is often responsible for sending mortals who see her into a terrifying fit of madness.

Appearance: Melinoe is often described as having been split down the middle one side of her completely white and the other side completely black.

Personality: Her personality is both gloomy and unstable. When she is possessing the office telephone to communicate with the player her voice comes out like two people speaking at the same time with a distorted hiss. Due to her being

Hades' daughter, she is able to interfere with the domains directly, if the player is able to successfully earn a favor from her, she can intervene and rescue a soul from a book. However the consequence of using Melinoe's favor guarantees that the soul who she helps escape will be forever touched by madness and unable to live a natural life after.

Motivation: In some ways, she acts as a punisher to force the player into tough moral decisions. Like Hermes, the only time the player sees Melinoe's true form is in the final trial scene with The Fates. She, like Hermes, acts as a witness to the player's actions and only appears if her favors are used by the player.



Macaria

("Seer, Lunar Phase" art by Celestial Fang)

"The Law is hard but it is the law."

Mythology: Goddess of Blessed Death, Macaria is considered the merciful one of the two daughters of Hades. Like her sister, she is a psychopomp, but more specifically it is her duty to lead heroic and blessed souls to Elysium.

Appearance: Macaria is often described as appearing almost entirely white and somewhat angelic compared to her sister. She is the gentler of the two and remain's both mute and visionless. Because of this she often possesses an old dusty typewriter sitting in the librarian's office. She often gives very brief one-word responses followed by different smiley faces to express her emotions since she does not speak the same way Hermes and Melinoe do.

Motivation: Macaria however will only offer to save certain characters. Since she is often responsible for leading the heroic and blessed souls to the underworld, she is only willing to help the souls trapped whom she considers to be honest, thoughtful, kind, and heroic people. Not everyone in the books can be considered heroic.

Personality: Macaria has a very rigid sense of mortality compared to her sister and often views things with a harsher hand despite being the sweeter one of the two sisters. She has structured rules and checklists for what she considered to be a blessed death and remains impassive to all of those who are not blessed. Unlike Hermes and Melinoe who have a closer relationship to humanity and therefore take more nuanced stances about how to treat mortals, Macaria acts with judgment and logic that makes her window assistance very small. Like the other psychopomps, the only time the player gets to meet the goddess is when she appears in the final scene of the game at the trial.



The Books

(See Other World Elements for details on books)

Mia Qulha "MEDEA"

(Picrew character generator by Nellseto)



Brief Book Summary: Treated as nothing more than a mail-order bride, Mia is an Immigrant mother who moved to a foreign country to be with her husband, however, he was neglectful and abrasive often leaving her alone with two small children with little to no understanding of the world around her. Once it became clear her husband was having an affair, Mia set the entire house on fire with them inside and fled, abandoning her children. While waiting for a train to leave the city, to try and go home she stepped into a liminal space as an empty train cart and has been stuck in the domain since.

Fatal Flaw: Vengeance

Cecil Castigo "SISYPHUS"

(Picrew character generator by Nellseto)



Brief Book Summary: Cecil was a sly and deceitful lawyer, who earned his money by scamming and exploiting others and building his wealth. He is the picture definition of a conman and has the wealth and resources to stay out of trouble and maintain a powerful and untouchable persona. However, his greed caught up to him and landed him in legal trouble. While preparing for a case early in the morning he was swallowed into a liminal space of the empty hallway and became trapped in a domain where the building around him crumbled and has him eternally trying to dig through rocks.

Fatal Flaw: Deceit/Greed

Claudia Bosch “CLYMESTERA”

(Picrew character generator by Nellseto)



Brief Book Summary: Claudia is an army wife who fell in love with her affair partner while her husband was overseas deployed. When she learned that he would finally be returning home, Claudia asked for a divorce, and when he rejected the divorce, refusing to sign she began to try to use intimidation tactics. Upon learning that her husband had also been unfaithful she flies into a fit of rage and kills them both. Convincing her partner to help her hide the bodies in the woods, Claudia is pulled into a domain constantly being haunted by the sound of their hearts and breathing.

Fatal Flaw: Disloyalty

Maddison Palacio “MEDUSA”

(Picrew character generator by Nellseto)



Brief Book Summary: Maddison was an active member in her church but always felt something was missing. While exploring her identity she found that she loved herself more as a woman than as a man. However, due to her upbringing, she was shunned by her community and left to find community and solace with other women like her. Finding happiness and peace with her sisters she has managed to avoid dealing with the direct religious backlash of her decisions. While visiting a church she is pulled into a domain that constantly forces her to relive the experiences of being perceived as something inhuman and monstrous.

Fatal Flaw: Pride

Victor Addams “ASCLEPIUS”

(Picrew character generator by Nellseto)



Brief Book Summary: Bright student and soon to be Doctor in the 1920s, Victor lost his brother to sickness making him dedicate his life to finding the science to bring back the dead so he can have his brother back. This grief turned to madness giving him a “Frankenstein complex” which included him stealing cadavers, gravedigging, and so on bringing them back to the basement/morgue he worked and lived in. Victor became stuck in the domain when he was moving through the hospital hallways looking for recently dead patients.

Fatal Flaw: Grief

Klaus Leicester “ACHILLES”

(Picrew character generator by Nellseto)



Brief Book Summary: Artist, musician, athlete, and jack of all trades, Klaus has the perspective and privilege of a person whose been treated like a golden child. He is a player, a cheater, a tad narcissistic, and emotionally negligent of all his relationships. When his best friend and partner committed suicide, Klaus took it personally and got lost in the rage and guilt destroying all the work he had done. While destroying paintings in an empty art gallery he was moved into a domain where each image that gets ripped down is another mistake or horrible thing he's done.

Fatal Flaw: Wrath

Story Arc Outline

Player Agency:

The players will be able to select their name and pronouns for the player character. They are able to interact and choose dialogue options when speaking to certain characters. Because this is a point-and-click game, most narrative exposition is written like a visual novel that allows the player to fully immerse themselves into the game with a detailed description of the story coupled with detailed scenery. The focus of the game is the complex puzzles and moral choices, the players are meant to struggle with the game just a little, that way it feels immersive to the player.

PC refers to the player's character specifically while player refers to the agency of the person playing the game.

Act One: The Departure

The Ordinary World

The game begins with the **PC** arriving at the dilapidated Mouseion Library. While in their car and the **PC** can click on the screen gathering what items to put in their bag to bring with them. This is part of their job as true crime journalists. If they try to put an item in their bag that is electronic they are reminded of the letter that told them not to bring any electronic devices.

The player is prompted to read the letter which explains the enticing incident and premise of mystery that brings them to the library. The **PC** has traveled to the library under the impression that they will be given information on a missing-persons case that they're currently working on where two women have mysteriously disappeared in the stairwells of a parking garage while leaving work. Once they decide on things to carry in the bag they exit the car and begin heading into the library.

Call to Adventure

The player will interact with the tutorial puzzle of the game. The goal is to help the player understand how gathering evidence will work. The **PC** is able to break into the library, calling out for whoever sent them the letter. While exploring the ground floor of the library everything seems normal and abandoned on the surface but every time they move to a different room or area and return to the main lobby, the background becomes weirder and weirder. For example:

- The building seems tilted
- The overgrown plants seem to be longer.
- The room is filtered with a different color.

There are minute details that change and become increasingly more uncomfortable to help set the atmosphere. As the **PC** investigates, looking for the person who invited them here, they realize they've been duped as the exit to the library has disappeared.

Refusal of The Call

Now with the exit to the library gone, the **PC** begins to panic. They are trapped and as they search for an exit, each option seems to disappear when the player selects it. Windows disappear, aisles of books seem to be growing longer and longer, and the library seems almost predictive of each thought or moves the player comes up with. Every option the player chooses seems to keep them trapped until it becomes similar to a scooby-doo-doors situation. The player must move through the aisles solving a puzzle that continuously keeps changing based on a pattern.

Act Two: The Initiation

Meeting The Mentor

Once the player successfully leaves the aisles of books that trapped them the player arrives back to the main lobby of the Ground Floor. Realizing they are now completely trapped, the **PC** hears someone calling out. Searching for the source of the voice, the player finds that it is coming from behind a door on the second level of the ground floor. With this being the only door that still exists and it sounds as if someone is behind it, the player steps through the door and drops them off into the second floor of the library.

Crossing the Threshold

Immediately upon entering the door, the **PC** falls for what seems like an eternity, losing the sense of their body until eventually, they land painfully on a pile of books. There is little to no light except from the door high up that seems to act almost like a skylight as the player begins to investigate the pit of books. The **PC** notices that the books are completely blank with no titles or written pages. The player is given the option to take some of the books as evidence before beginning to figure out how to get back to the exit above them.

While investigating they find a small antique radio broadcasting what sounds like a sports game narrator. Realizing they have been duped once again, and that the situation seems like something out of a horror movie. Angrily the **PC** throws the radio hard and instead of talking about the game, the sportscaster begins to get really upset, complaining about being thrown and chiding the player. The **PC** picks up the radio again as it will continue to ask questions. They investigate the radio and realize that it is powered without batteries, meaning that the voice coming out of it is not real.

Afraid they are hallucinating the radio suggests hitting themselves upside the head with a book to see if they wake up. The player is given the choice to hit themselves with a book and if the player does hit their head the radio begins to mock them with “see how it feels to be thrown,” The radio then introduces itself as Hermes and suggests that they find a way out of this hole.

In order to get out of the book pit the player must use the endless stack of books to build stairs. This puzzle is as a math puzzle that requires the player to try and solve how many books they’re going to need to build stairs. Depending on the game difficulty level, Hermes will buzz in with help or continues to mock them as the **PC** struggles to build the stairs. Once they get the

correct answer of how many books are needed they build the stairs. The next puzzle becomes a quick-time event that forces the player to correctly jump from stack of books to stack of books before they topple over finally grabbing onto the ledge of the doorway to pull themselves up.

Test, Allies, and Enemies

As the player escapes they realize that they are no longer in the same library. Reaching the third floor of the library and are now in the Daedalus Compound. Hermes will continue to help guide the player as they investigate and pick up evidence. The player will notice a handful of potential environmental clues to the story. This includes icon imagery of eyes subtly designed into the background to make the player constantly feel watched, and poems carved into the walls or odd spaces. [The poems are small snippets of a larger ballad that the player must find and put in order to complete this floor's storyline puzzle.](#) The poems tell the tragic love story of Orpheus and Eurydice. Once the **PC** has all the pieces of the ballad that Orpheus had hidden around the third floor and with the help of Hermes filling in the gaps of the story to the **PC**, they realize that Orpheus must have been here and that there are directions in the poem they found that didn't fit as a clue to escape.

Deciding to write these notes down the **PC** realizes that they don't have a notebook, During this, the player has the opportunity to investigate the books they took from the pit. However, now it has a name and filled pages unlike before. So in order to organize these clues, they write in the book. However, the ink sinks down into the page and becomes a permanent fixture in the story. Hermes explains the concept of liminal spaces and domains to the **PC** and actively encourages the player to read through the books and see what they think since it seems they can alter the story.

Renewed with determination to escape like Orpheus seemed to, the player now has the ability to unlock the Librarian's office. Melinoe and Macaria once their puzzles are completed will explain the purpose of the Daedalus Compound, The Fates, and the purposes of the books. The player now understanding the scope of the game can travel between unlocked levels of the library completing puzzles to collect books to read and finding more of Orpheus' clues that explain what happened after he was left to live a life without his wife.

Advancing deeper into the library, the ballad pieces go into detail about how he spent the rest of his human life carving out the directions on how to enter and leave the underworld on stones so that anyone who could follow along could potentially succeed where he failed. At the time of his death, he was greeted by Hermes, who happened to be the man who raised him as a child, and instead of being guided to the underworld, he is guided here, where Orpheus makes a deal with The Fates that if he works as the librarian of the Daedalus Compound he could be reunited with his wife. The **PC** realizes Hermes is the radio, the one that led them into the domain, and also the person who wrote the letter.

Act Three: The Revelation

The Innermost Cave

Aware that Hermes is now potentially a threat, the **PC** is desperate for answers that can possibly help them understand what's going on. By investigating around and collecting books, the player continues to unravel the mystery of the Daedalus Compound, with the help of Orpheus' notes and the tragic continuation of the story. As the **PC** arrives at the Archives room, Hermes directs the **PC** to think about the stories. The **PC** realizes that they can alter the fates of the people stuck and use the evidence to assist them by placing items in the lockbox.

The Ordeal

The player has the opportunity to go back through the levels of the library and complete puzzles unrelated to the main storyline about Orpheus that may have books locked behind them. This allows the players who are focused on furthering the main story to go back and collect what they need. The **PC** finds, in the archive room, older books that almost look like ancient scrolls locked inside a temperature-controlled glass box. Once inside the player will find that not only is Orpheus' book missing but Eurydice's book is as well.

It becomes clear that they are the replacement Librarian for Orpheus, that they are in hell just like everyone else in these books. This situation isn't just a story, but real suffering for both good and bad people alike. The **PC** must go through the crisis of realizing this isn't something they can beat since one has been able to escape except Orpheus. Hermes reminds the **PC** that because of Orpheus there also might be a way to escape. The crux of The Fate's imagery comes when the player enters the seventh floor.

The seventh floor is effectively the fates personal space. The player has now arrived at the center of the library maze. This is the first room that the **PC** has come across that has a distinct feeling of time and space. There are no collectible books in this room or afterward, the **PC** is prompted by nine skeletons in the center of the room all arguing with each other about philosophy and the meaning of life. These skeletons will respond to the player when they click on them. Exploring the rooms of this floor allow the player to discover information about the nine skeletons, The Library of Alexandria, and The Fates, and when prompted— their own role in the world and how it has caused harm.

Once the player is able to identify each skeleton correctly by investigating the floor, the elevator that takes the player to and from the archive room will now have a newly added floor. The player cannot access this floor until they have written the endings to at least three books.

Act Four: The Return

The Road Back

Once the player has met the minimum requirements, the player can travel to a tribunal-like courtroom. The three sisters of fate sit at the head and welcome the **PC** in for their employee evaluation as the librarian of the Daedalus Compound. Around them is a stack of the number of books the player has completed throughout the game. If the player received help from Melinoe or Macaria in saving people trapped in the books The Fates call them into the court to

give testimony. This is the only time the player will see the physical manifestations of the psychopomps when they recount how they helped them and why.

The final person brought into the tribunal is Hermes, who now has the opportunity to reveal his part in the story, his assistance in Orpheus' escape, and his responsibility to find a new librarian. Hermes describes why he chose the player with their experience with journalism, love of stories, and desire to seek and expose the truth regardless of consequences to other people. At this point, the **PC** has realized the way they handled the sensationalism of these stories and their desire to save these people in the books. The Fates chronicle the fate of each book revealing if they managed to escape or make their situation worse depending on what the player chose when writing the ending.

The Ressurrection

If the player did not correctly solve more than three stories the player fails, falling into his role of "Icarus" in the escape of the maze, Flying too close to the sun.

BUT

If the player doesn't use any of the evidence collected in the archive rooms then they are considered to be flying too close to the ocean.

The game-over script hits and brings the player back to the menu screen. When the player selects continue game, the game "soft resets" with the **PC** waking up in the Librarian's office with a massive headache and strange dream. The player will continue to collect books they missed, use the string theory board to find the correct answers to the book puzzles, and use the evidence they may have kept instead of using to attempt to find that perfect middle ground to escape.

By using the evidence in the trial, in the book puzzles, and correctly analyzing the books the player can continue playing through the game to reach an open-ended final screen where the game doesn't reset with a completed save file. The ending is left to the player's interpretation. If they escape or are stuck forever.

Mission Level Script

Characters:

- Player Character- Commonly referred to by their title “Icarus” The protagonist is a true crime journalist currently investigating an unsolved case of disappearances. Their investigation has led them to the library which has trapped them in a domain tailored to be the individual's personal hell.
- Hermes- A god and psychopomp from greek mythology. Hermes currently possesses an antique radio, speaking in a sportscaster's voice.

Terminology:

- Domains- The Daedalus Compound is a domain, a small pocket dimension that takes its shape from the human who has been trapped in it. These domains act as a personal purgatory for the individual trapped. The Daedalus Compound is a special domain and is considered the “watch tower” of all other domains, which take the shape of books.
- Psychopomp- A figure in Mythology that often travels between the underworld and the human world. They are guides to spirits trying to find their way to the afterlife.
- Liminal Spaces- A place that often feels out of time or space. Liminal spaces are often connected to domains and warp reality around the victim, leading them into a domain.
- Quick-Time Event- context-sensitive gameplay mechanic where the player is instructed to perform an action after being prompted by instructions on-screen. These events often require fast reflexes and timing skills.
- Evidence/Inventory- As the player plays the game they can collect evidence and use it to solve puzzles throughout the library. These pieces of evidence are added to their Inventory, a storage mechanic for the game.
- Point-and-click- A type of game where players investigate the mystery and move the story along by clicking on various items on the screen.

Script Notes:

- Narrative Text- Similar to a visual novel, most of the game's exposition and narration comes in the form of detailed descriptions. *The Narrative Text will be italicized.*
- Dialogue options- **The storyline will follow the highlighted choices and their responses.**
- Game prompts- Game prompts to lead the character forward will be **in bold text.**

Story Thus Far:

The protagonist has entered the abandoned Mousion Library to meet with their secret benefactor. However, while investigating the abandoned building, they become trapped in a domain referred to as the Daedalus Compound. Hearing talking behind a door, the player enters and falls into what seems to be an endless black abyss.

THIS SCRIPT OPERATES AS IF THE PLAYER HAS CHOSEN THE 'EASY' GAME DIFFICULTY.

INT. BLACK ABYSS

As the Player steps through the door they find themselves tumbling through a black emptiness. In this moment they feel suspended in midair, falling for what feels like an eternity.

PLAYER

How long has it been? I can't see my hands, this feels endless and exhausting. It feels empty... I feel empty. None of this is real. None of this is real. None of this is real.

Each thought is a slow pause between each line, the progression speeding up as the protagonist becomes more and more panicked. There is a THUD after a long pause where the player finally lands. The screen seems to flicker out like the game is disconnected or lagging, similar to a jumpscare, to represent the player falling unconscious.

INT. THE BOOK PIT- FLOOR TWO

The screen blinks, similar to a person waking up. The player lets out a low groan, frustrated and pained.

PLAYER CONT.

Where am I? Why does everything feel so bumpy? I need to sit up...

The game works similarly to a third-person POV. The player's Avatar often appears to be looking at the player through the screen, a box of text on the lower half of the screen where the *Narrative Text* appears. Around the player are piles and piles of books. There are shelves that go on upwards for what seems like miles, and the door that the player has fallen through rests on a platform above, the light leaking down like a skylight to illuminate the pit with very dim lighting. There is a low hum of static, and a muffled voice coming from underneath the pile of books.

PLAYER CONT.

(slowly)

"Hello? Is anyone there? I can hear you."

PROMPT APPEARS: Touch things to explore

If the player clicks on the BOOKS on the floor around them:

PLAYER CONT.

"There is no writing on the pages,
there isn't even a title..."

PROMPT APPEARS: Collect Evidence?

The player is given the option of putting up to two books in their inventory.

I'm sure there's gotta be a way out of here, I should keep looking.

If the player clicks on the SHELVES of books:

PLAYER CONT.

"Just how far did I fall? There are at
least fifteen shelves... maybe I could
climb them?"

I'm sure there's gotta be a way out of here, I should keep looking.

If the player clicks on the DOOR far above their head:

PLAYER CONT.

"This is insane... There's no way I
can reach that high."

I'm sure there's gotta be a way out of here, I should keep looking.

If the player clicks on the RADIO barely peeking out from underneath the books:

PLAYER CONT.

"I think the noise is coming from over
here..."

The background shifts from the third-person POV and pit of books to a brief first-person POV as the screen changes to a small antique radio being held in the player's hands. The noise has become clear and is no longer muted. The voice coming from the RADIO sounds like an old-timey sportscaster, reporting on some boxing match.

PROMPT APPEARS: Inspect Radio

If the player clicks on the POWER BUTTON:

PLAYER CONT.

"No dice... I guess it's broken."

If the player clicks on the VOLUME DIAL:

PLAYER CONT.
 (Radio broadcaster's voice
 increases and decreases in volume)
 "Weird, when I try to turn it down,
 the volume just goes back up."

If the player flips the RADIO over:

PLAYER CONT.
 (frustrated)
 "There aren't even batteries in this?
 What the hell?"

*Unable to stay calm anymore, I find myself throwing the radio
 in anger... How the hell am I supposed to get out of this
 hole?*

There is a loud THUD as the radio hits one of the shelves,
 the static of the radio increases, as the player takes out
 their frustration on the antique radio. The Sportscaster's
 voice suddenly rings through loud and clear, similar to the
 voice of the person who was calling behind the door.

HERMES
 "Hey, kid! Watch it! You can't just be
 throwin' me around like that! I break
 easy."

There's no way...

The Player can click on the radio again to pick it back up.

HERMES CONT.
 (Mumbling)
 "Damn kids, showin' no respect these
 days..."
 (Speaking louder)
 "Were you raised with no manners?!
 C'mon now, how about a little 'hello'
 maybe even a 'what are you?' for The
 God's sake, ya coulda even said 'AHHHH
 a talkin' radio!!' without throwin' me
 across the room. It's real simple,
 kid."

PLAYER DIALOGUE OPTIONS:
 1. "Hello"
 2. "What are you?"

3. "AHHHHH a talking radio!!"

4. "..."

HERMES

"Wise guy, yeah? You think you're real funny, yeah. Keep it up and I ain't sayin' ANYTHING"

PLAYER

"How are you talking to me?"

HERMES

"With my mouth."

PLAYER

...

(beat)

This has gotta be a joke

"Well, this is a waste of time..."

HERMES

"No, no, no, no kid! wait, I've been down here long enough. Come on, if you wanna get out of here then you're gonna need me."

PLAYER DIALOGUE OPTIONS:

1. "Then tell me what's going on here"

2. "So now, you want to be helpful?"

HERMES

"Okay, okay, I see your point. Let's start over, fair enough kid?"

(inhaling a deep breath, Hermes prepares the welcome speech)

"Welcome to The Daedalus Compound!

(adding quietly before continuing)
Please hold yer applause till the end.

HERMES CONT.

This is the domain of all domains, the cream of the crop, the top-notch, the highest honor to be bestowed upon a lowly human. You've been offered the full-time position as head librarian for all eternity! Congratulations!"

PLAYER

Librarian? Domain? Eternity? You've got to be kidding me...

"All of this is impossible, this is a dream right?"

HERMES

"A dream? Why don't you try smackin' your head on a book to test out that theory."

PROMPT APPEARS: Use Evidence?

If the player agrees to use evidence, they can click on one of the books that will be removed from the inventory.

PLAYER

Here goes nothing I guess...

A loud THWACK indicates the player has hit themselves rather hard with the book. Hermes begins laughing, border lining on hysterical, clearly mocking the player.

HERMES

(between laughs)

"Doesn't feel great now DOES IT?"

PLAYER

I cannot believe I fell for that... Whatever, I'll find my way out on my own.

The book will return to the inventory after being used.

HERMES

"Alright, Alright, now we're even. Listen here will ya, kid? The names Hermes. I'll help you get out of here on the condition that YOU help ME get outta here, it's borin' broadcasting with no audience."

PLAYER

"What makes you think I wanna be your audience?"

HERMES

"You got someone else to talk to? Offerin' help? Beggars can't be

choosers, bucko."

PLAYER

Just because he's right, doesn't mean I gotta like it... I'll just throw him in my bag and ditch the radio when I get out of here.

Back to square one, there's gotta be a way out of here...

The player can now go through and click on the PILE OF BOOKS, SHELVES, and DOOR again. There is now a small radio icon on the screen. When clicked on Hermes will offer advice, OR depending on how long the Player has been idle in the puzzle Hermes will chime in with a hint for the player.

HERMES

"Man, there's a lotta books down here,
I wonder how many. Why don't you try
seein' if you can stack 'em up like
stairs."

PROMPT APPEARS: Find a way out.

The player can now click on the pile of books again, this time when prompted to collect evidence they can enter in a number amount between 1-100 to be added to their evidence inventory.

If the players click on the SHELVES:

PROMP APPEARS: Use evidence?

When the player selects use evidence the screen fades out and the room has changed with a stack of books against the shelves under the door.

PLAYER

I don't know if that's enough...

If the player clicks on the DOOR:

There must be a way to stack them up, but how many books am I gonna need?

The player has the opportunity to count the number of shelves there are between the door up high and the bottom of the pit. Hermes will continue to chime in, correcting the player's selected number of books until the pile of books matches the height of the first shelf. Once the pile of books number is

correct, the player can click on the pile of books.

PROMPT APPEARS: Begin Escape?

Once the player feels ready, they can select 'Begin Escape'

The scene changes to a first-person POV with the hands of the player moving where the mouse moves. The next portion of the puzzle is a quick-time event where the player must click on the shelves at the highlighted time in order to jump from shelf to shelf.

PLAYER

(when the player falls)

"Ugh, I think I might have broken something..."

HERMES

"yeah, the shelf... Come on, no dawdling kid, get up let's go again"

PLAYER

You don't gotta tell me twice. I should definitely try to time my jumps better.

If the player jumps too early the books will tumble over and they will fall to the ground and have to start over, if they jump too late then the shelf will crack under the weight of the player jumping and cause the player to fall and start over. Once the player manages to successfully complete the quick time event the third-person POV style will return to normal, with the background being a library room with an insidious-looking black hole where the floor is supposed to be.

PLAYER CONT.

I can't believe I was down there... You can't even see the bottom of the pit from up here.

HERMES

"Hey Kid, stop lookin' down! You wanna fall in again? I don't think my fragile body can handle being crushed under ya. If you're plannin' to take a swan dive, leave me outta it..."

PLAYER

I should ditch this radio quickly...

The player SHUFFLES around in their bag, finally grabbing the antique radio from their bag before leaning over the pit again, ready to drop the radio.

HERMES CONT.

(cont. talking)

"Listen, you wanna know everything about this place, I can tell it to ya, but you gotta be in it for the long haul. Toss me down there and you won't have anybody to talk to."

PLAYER

"Silence doesn't sound so bad."

Regardless of what I'm saying, I still feel like I'm hesitating too much.

HERMES

"C'mon, don't be like that. I'm just a little radio..."

HERMES CONT.

(after a beat of silence)

"You want out of here, right? I can do that! That's my job! leading lost souls, delivering messages... theivery, and many other things."

(Hermes tries to slide the last line quickly and quietly)

PLAYER

(unamused)

"A salesman too apparently..."

PLAYER CONT.

"Okay, but only on condition that the power button on the radio works"

HERMES

"That's cold, kid. Ice cold, but you got yourself a deal."

PLAYER

"Great. Let's start now."

There is a loud CLICK as the radio is turned off. The Protagonist once again has but the radio in their bag as a new exploration prompt appears notifying the player that they can now explore other areas of the second Library Floor.

PROMPT APPEARS: 1. Exit 2. Bottom of the pit

The player exits. Moving on to the next level.